

Friday, April 1, 1966

Must Remain in
Transcription Room

You know, Dawn, that's the last time. And you're going on a little journey. And what will you take? Of course yourself. And what else. It always is a question who has what. How much. And what kind. All you need is a receiving apparatus within oneself. It has to be attuned every once in a while of course, when it goes out of tune. It is there originally completely harmonious. It is also potential in that it is not fully developed. But as far as quality is concerned, it's there. That is, it is a certain quality which, you might say, is not used to earthly quality; that is, some substance, perhaps a substance, perhaps a certain form of something like an abstract entity. Not entirely sure what kind of density it is because we don't know enough about it. All we know, it's a little different kind of density and, for the sake of not getting too far out, we consider it sufficiently close that we could become aware of. That something in us becomes aware. It means that something is sensitive to that. It does not mean it contains it or rather, it is not as yet encircling it. That is, one looks at that what is within oneself as that kind of a quality with a certain awe. One doesn't know. In the presence of it one is a little bit afraid. One has that kind of fear and trembling. You remember Kierkegaard's book on that. Discussing Abraham--fear and trembling in front of the Lord. What is it that is within us that is of that kind of a quality and, as I say, that we take with us. That you can be sure about; that wherever one is on this earth and also perhaps wherever one is and would be not on this earth. But wherever one could live and give then at that proper time whenever it is required sufficient notice that that exists. At such a time, it can be of help. If you don't do that it passes by. You will not know it. There is always a certain decision one has to make in any kind of conditions of life in any kind of experience; there is always a moment at which a decision can be made. You can call to yourself at times. Sometimes it happens accidentally. Sometimes it happens because you are living quite close to it and it is then as if there is

a combination of such possibilities--the closeness to a certain form of consciousness or conscience even, that then all of a sudden you say out of a blue sky. In reality, it is out of the blue. It is out of what is blue in the sky. The blue of the sky is infinity. You see, it is not a color. It's only an extension of a certain place in which there is nothing to hold on to; that is, there is no reflection and it becomes blue. The same way as water, when it becomes pure and you have a great depth of water and it becomes blue. That is infinity. It is not something that you can tangibly grasp. Nevertheless, it exists because of a certain combination of conditions. That what is within one is also of that kind. That what is magnetic center is really not a center. It is really not even cells. But it happens to be a combination of certain things which, you might call it, is a memory of life as man was born. When that kind of memory stays and that memory, if it is not fed; that is, if it is not changed in the crystalization of something more tangible, it will disappear and also it will evaporate. Sometimes we say that it must be maintained and sometimes in our best moments we do maintain it. And when it is essential it stays, and when one prays it stays. And when one has experiences which are shocking and not too easy to bear, it is there. This kind of magnetic center is a very strange kind of thing because it is, as I say, like an atmosphere or a condition or something because of its presence of other things in a certain way, that then it starts to exist. It is a substance between lines that one writes conveying something because of harmony between sounds, between notes, the combination of them producing that. You see, you have to think of life much more in that sense. Not life simply as located in certain cells but life that is in between such cells and because of the cells being that what they are, this life on earth has now a form of what we call a human being. When that dies--when that body dies and the Kesdjanian body can continue to exist, life also continues to exist in the surrounding provided by Kesdjan. But it's a different kind of life then, and it is not subject any more to what we now call life on earth which we know with all the different laws that exist are of a

certain kind of life that we submit to. What is it now that we take with us. This kind of life. This kind of life belonging to earth. This kind of magnetic center belonging to us. These kind of phenomena all belonging to us; this kind of body. Everything that is within this body and has a possibility of growing and the wish. You see, the wish is a very strange thing. Because the wish is based on the conditions in which we live. It depends on the conditions as they affect us. And the wish at first becomes a reaction to the outside world. You see, from the very beginning we are being fed by the outside world as impressions. And it is stored away in us and we then recall it as a memory but gradually out of that a certain wish is formed; we do not know how and we do not know in what direction it will develop and only if we could study how the different conditions when they affect us form in us certain conditions corresponding and sometimes conditions are favorable; sometimes the thoughts that we have; sometimes the education or influences to which we are submitted or which submit themselves to us--that is they become such a part of us they become one with us--that all makes a wish. In some form which comes out at times when it wishes to continue to live. Wish has life. It is dependent on the phenomenal world. I don't think a wish comes from God. There is a realization that that kind of a wish has to change in order to remain in existence. Where that kind of understanding comes from, that I think is very difficult. How one is born with that and how such thoughts come. How such influences are converted in one in that kind of certainty and how it happens that a wish for wanting or yearning for or trying, searching for something that is really eternal within one. When that starts to exist, one can only call it as an acknowledgement of the fact of ~~life~~ living. When I say to my life--yes, then it is there. And when I deny it, it is not there. It depends on this question but, you see, this involves much more because it has to do with what in ordinary sense is called negative and positive and that is a very, very difficult question. I will say about that a little more later, but the main thing is that regardless of the conditions outside

of us and there as we are on earth that always the outside conditions will influence us in a certain way and that it is up to us to digest them also in a certain way. And that that what we take with us is this digestive apparatus psychologically so that we, as man, carry with us wherever we are and then I hope that we never forget that that is there and that you can always call on it. So Dawn, wherever you go, you take that and you call on it whenever you possibly can. Have a good trip.

I have now always such a fear that when we talk and particularly on Friday when you have no questions or I don't have any questions to answer so I can have free rein in what I want to talk about and choose, that I get a little heavy and I think the accusation that I have heard every once in a while is quite right. But you see, at the same time, when we talk about affairs or ideas that are serious one is liable to become a little heavier because you want to emphasize certain things and the heaviness is not so much in the way it is said or even the complications of different terminology, but it is very often the amount of volume that is represented by ones feeling and that cannot be heavy when there is a great deal of that kind of feeling that has to go with what is being said. Now I would like to say something about positive and negative. I touched on it a little while ago and it is a difficult subject and I say I hesitate talking about it and still I think it is necessary because you don't understand it. You always consider positive and negative as opposites. Like good and evil. Or something that is higher and something that is lower. And of course, for ordinary parlance it's quite right. Simply because that what one sees as positive and negative becomes represented in the form of certain forces which affect one and they are usually of a different kind of character. Up or down; good or evil as one says. But when you consider this question of Positivity and Negativity, there is really no difference between the two. We say one is a little lower and the other a little higher, but even that is giving it a certain flavor. You have to look at this if you want to understand it, not from the standpoint of earth. Because for a real understand, that what is earthly understanding will never help you. And then if you go in a direction of this particular little bit of solar system, which we have seen here thanks to Tom, then the planets are in the solar level, of course have an entirely different kind of quality regarding this positivity and negativity but even if there with the dimensions going in certain directions that it ends up in a concept of infinity, you're completely lost. Because

naturally in infinity there is no positive and no negative. Even if we lead up to it every once in a while by saying a positive and a negative absolute. That of course is just giving a little bit of an idea that it comes from somewhere it has to go somewhere. But then infinity really means that it is always and everywhere. And that it is timeless or eternal or that it is omnipresent and that is it has really no place whatsoever and it has no measure whatsoever. Then positive and negative, from that standpoint, becomes one. Now if you want to go back; that is, return from that absolute standpoint and go back into finite form, then again you have to use a certain description but there is no reason to assume that one becomes negative and positive. Then only if you stretch it out as a dimension, everything that is close to that what leads to infinity would be of course positive. And that what goes the furthest away from that naturally would become a negative value. Now, of course, that is nonsense. Because if infinity exists, it exists everywhere and therefore positivity must exist everywhere and for that reason negativity must exist everywhere. So we don't get any further with it and the simplest way of simply trying to explain it is that there is something like a line because that is within our means that we understand what a line is because we understand by progress and moving from one place to another. That we don't understand as yet omnipresence, nobody can blame us because we don't live that way and we don't in this particular body have any possibility of even conceiving of it. So that for that we must take on a certain form and the simplest form is of course the movement of a point into a line. Now when this line represents for us progress, then we can start to define it that the end of the line is the highest progress we can reach and the point at where we start of course is where it is the smallest. Positive and negative is on that line and it is constantly if you now want to define it that what is ultimate above would be positive and that what is ultimate below would be negative. They are related of course by means of this line and there is no distinction, no sharp

distinction where one goes over into the other so that even if you start with an absolute negativity and immediately go over into a movement on the line, there is already part positive. And the distance away from that negative point and the same is true of the opposite, that if you move from the positive towards the so-called negative, the distance away from such point is always the value of the opposite towards where you are going. So that whenever you start now on a line and are on a line, there is at any one place a positive and a negative. Let's say if negative is left and if positive is right, then if there is a point on the line, that what is on the left side of that point is positive; what is on the right side is negative as far as quantity is concerned. But as far as affect is concerned, that is, that what comes from the left affects of course that what is on the right in the point where one is. So if one now looks at it that way, then there is a constant flow between the two and even if we say positive and negative electricity—does not exist as such; that is, not an opposing force. It is a flow from a higher level to a lower level as a voltage that goes simply and has to complete itself and coming back again to its source after having fulfilled its function as electricity or lighting a lamp in one way or another being used for a certain purpose that it only indicates a flow from one level to another and the idea of positive and negative it does not exist. Now it is useful to use it. That is, one has then an indication of that what is a force and a force that affects me in one way or another dependent now on the direction in which I go. So if I am on a point on this line and I move towards the positive, I have an opposition of the positive because I carry with me a negative quality and that what I now oppose or what opposes me is that, going to positive is really the negativity which is ahead of me. I don't know if you understand that. Because that is exactly where the difficulty starts because the closer I come to the positive, the more I compress the negativity which there is between me and the positive. And that is why it becomes more and more difficult to reach the positive values. Now for the sake of an argument,

one can call that what is on one side a certain name, give it a certain name and that what is on the other side, give it a certain name. But if you come to the question of neutralizer, you cannot use it as something that is in between two forces because the two forces is really one force. There is quite definitely an other force. But it is not a force which we usually assume to be ^{the} negative one or the positive one when they are related to each other like in electricity or like in a current of water. The two forces that oppose each other are indicated by the ray of creation as involution and evolution. They are not forces that are dependent on each other then only to the extent that there has to be an evolutionary force if involution has to continue to exist. Because if that ^{didn't} ~~doesn't~~ exist, then there would be no equilibrium; everything would go down to an involutionary end and that involution, and if you want to conceive of it as infinity, would be exactly the same as the starting point. And there would be nothing to it. Because that would simply mean in that atmosphere there is a constant stream returning to itself as a snake eating his or having his tail in his mouth. When we talk about evolution, it is an opposing force in any point of that what is involutionary. And for that reason, it can become an equilibrium between the two as long as they are not touching each other. When they touch each other, they eat each other up. But they only exist as themselves and can stay as themselves when there is something else that can be used as a conversion agent for both of them. This of course is the idea of a neutralizer. And that neutralizer has to be a force. You see for that reason the neutralizer is never anything like an electric lamp in between positive and negative. It has nothing to do with it. Electric lamp belongs to positive and negative as sight. But the neutralizer is something that is an agency. It represents in life an agency of life. And there is no naturalizer when there is no life. When they are pure phenomena, they are only in the two ways from going down; from going from up to down or reversing if the downstream and the quantity there is high, it becomes up and then goes towards the up as if it is down. I hope you understand it. It is a question of equilibrium in one force

going one way or another way. But when we talk about the neutralizer there have to be two forces and the third force is that what converts such two forces. I say the independence of involution and evolution has to be understood first. And that when they are united in a form of life at any one point of that ray of creation, then there is a possibility that one will affect the other. This is meant by the growth of involution. When that grows, evolution starts to exist. And everything on the evolutionary scale takes on a different kind of quality in the point where life is and it is then that life moves up you might say one point higher when the involutory scale grows one point further. Now this may be a little bit complicated but it is important to see it as a function of neutralizer for oneself. When I am affected by these up and down going forces--that is, ^{being at a point} they are one but from my standpoint/in between them I will consider them two. Because I am subject to that what comes in on me and that what flows through me and then drags me with it. This is the way we have to see it. That is the attraction and I am pushed so that when I say I am under the influence of good and evil, it means that good affects me and becomes evil when it continues. The conversion process is to put a stop to that stream. And then to convert that what is the influence from above--in our case of evolution--into a definite force going against that same force. You see, one eats then that good up, because one opposes it. And you can take another way. It is as if the neutralizer then connects with that what has flown through one and starts to pull one down; it is now connected with that in opposing that what comes towards us in eating it one grows into that. I think it is worthwhile if you consider this a little bit closer because man is that kind of neutralizing force whenever he works. He is nothing when he does not work. When he is unconscious, he belongs to the line of existence which goes through earth and belongs to phenomena. When he starts to work, something in him converts the energy and we say as if energy from higher levels comes into him and he has an opening so that he can take it in and then convert it;

then man has a chance to extricate himself from the position in which he is and move up that line, that scale. He can evolve. This evolution simply means that he moves from one place to another and that at that new place, call it planetary level if you like, there is exactly the same situation as again a flow of a positive force through him to a lower level but this time there is as it were something from the lower level which goes up to the higher level which makes the equilibrium. You see, when man remains alive, he is open then to the lower level affecting him by pulling but converting it into, I call it now again a positive force, a movement to the right. And this is how this equilibrium starts to function. Because of the neutralizing force uniting with that what is really positive, that is what really comes from the Sun Absolute and in that unity man can evolve. It's a concept of mystics. It's a concept of trying to unite with God. You see, it never is said that they oppose evil. They have to unite with God. That is exactly the same as eating evil. And in that way Gurdjieff means that God and the devil are one; the devil is not something that is by itself, independent; it is something that is inherent in good and because the two are there with man, it can become in a tri unity God. I don't want to say too much more about that but I think you ought to try to think a little bit more about where is the place because we are using the terms positive and negative, good and evil, so glibly. And the mistakes are always made that one adheres to it as if they are two entirely different entities just opposing each other. It is entirely wrong. They are absolutely the same. I see them maybe from a little different standpoint when I look right or when I look left. But when I work they become one. When I work all opportunities are opportunities. All forms of life are opportunities. All coming in and so-called going out of me forces are opportunities. All involutionary and evolutionary forces, all life forces and all destructions are opportunities for work. This is God and the devil. Therefore, never run away from anything in life when you want to work. It does not mean that you have to tackle everything that you experience; of

course it is utter nonsense. You start with what you can do and you have to find out what you can do. And you must leave alone and use your common sense not to try when you know you cannot do it. This so often is forgotten because people get entangled in all kind of things and difficult situations with other people in the midst of their work when they are engaged in ordinary life and it takes all their attention and then for some stupid reason they want to wake up. How can they. When they are engaged and identified with things in ordinary life. What is there that really would wish to be non-identified. It is their life that is then expressed. In an ordinary unconscious sense. And you will never learn any dexterity about objectivity until you start and are willing to start, like a little baby crawling I call it, at the times when there is a possibility to do in such simple forms that there is no way of having any kind of you feeling enter. I have said many times, use a habit that is already without a thought, that usually is without any particular feeling. It happens to be a certain way of behaviour of your body. Bring that to light and observe it. It is a starting point. Simple parts of your body that are moving. Observe them. Even if you cannot the totality of your body, move a finger. Become aware. When you drink, when you smoke, when you sit and move your head. These are the times. Not when you try to meet people or friends or want to affect them or have an aim in mind or are engaged in art or in any form of ordinary life. It's fine. But it's not the place to try to work and I can assure you, for a long long time you have to be satisfied by being a very, very small little baby. This is a conclusion you can come to yourself because if you add up the moments of consciousness as compared to the moments of unconsciousness, there is less than one tenth of one per cent. And that we try to make a little bit more. The conscious times. The conscious periods in which something in one becomes aware of something else ^{of} ~~is~~ one. So regardless of this kind of little heavier explanation, I come back to the simplicity of work and to that I drink. Not to the theory and not even to the posi-

tivity and negativity and the ray of creation and all the different words and the diagram of all-living and so forth. No. I drink to your simple movement and to your little I's which you are feeding whenever you can in circumstances as determined by your common sense. To work, if you wish.

For those who come to Brewster I am sorry that we are a little bit handicapped by the weather and the first time that it is not possible for those who want to come for everybody to come. We have to make a selection but it does not mean that you cannot come later and as soon as the weather is a little bit better and better arrangements, you might say, of course you're quite welcome. Maybe we have to continue making selections once in a while but ~~we have~~ simply that's in the nature of it and we cannot change it. It is not easy to change. For this first Sunday I would like for those who come to do a little bit of movements. I think it is necessary that we start and as you know we will start very slowly and very simply because movements as I explained the other day are simply a means for a person to become acquainted not only with his body but to be able to establish in himself something that could become a guiding force for movements of his body. And quite separate from that what is his mind doing at the present time or what ~~in~~ his heart or his solar plexus even might do or what even happens because the body itself has a certain wish to perform or a wish to express itself. What is needed for a movement is that some unusual movement of different parts of the body are connected and connected with each other under the management of something that functions as a mind would function, directing it or conceiving it before the actual posture is taken and that thereby, since it is a little different from the usual way of connecting movements of arms and head and legs, that therefore that ~~mind~~^{mind} starts to function in a little different way and cannot immediately learn it as it were by heart but it will learn it by expression of ~~the~~ body. In this way, the mind has something quite definitely to do different from a thought process because that what is taken in as an instruction of how a body should behave is immediately translated from the mind into the movement of a body and that at that point it might be possible that although one is a little bit in the ordinary sense of the word self conscious, that because of the unusualness of such combinations of certain movements something takes place

in oneself that one need not have any association in the form of feeling. When it is unusual and you cannot place it there is no association why you should like it or not. All it is is a certain newness and that naturally is a statement and that can be made as new as, you might say appearing for the first time, in which your feeling need not play a part at all. And this you might say is the extreme value of movements as Gurdjieff conceived them. And so diametrically opposed to any kind of a movement so-called a la whatever Isadora Duncan and the rest which simply means that they start to express certain things like Mozart or or Chopin, whatever it is, even ballet, even Tchaikovsky, even The Swan, whatever it is that they want to express, it is always in the line of something that they have to like or perform for an audience in a certain way so that it becomes acceptable to them as an expression in which they are of course completely identified and it gets worse and worse when evening after evening there is a repetition of exactly the same thing like many times the show or theatre of course happens to be as actors that then the value even of movements of a certain kind or an expression on a certain face lose their value completely and after it has run for a few times or one has performed any kind of a ballet for any certain length of time, that is completely monotonous and the value of life has gone out of it. Now the movements of Gurdjieff are not easy. And they will take quite some time even if they are very simple and I have in mind only the first obligatories of which there are two series of a certain kind of movements which are so simple that anyone can understand them and at the same time so difficult that no one can do them correctly. I would almost say I would like to see, and I would see it for the first time, an absolutely correct movement as represented by the first obligatories. With hands and feet and head. Without a mistake. In the three different tempos as were indicated originally in the music. I must honestly say I have never seen it. I have seen approximations of it of course. And they have been done

sometimes quite right and sometimes of an evening when one does it oneself, sometimes you surprise yourself and can do it and can do it right and you know you do it right. And then, of course, for a long long time you can't do it again. Now this simply indicates that there is constantly something new in the movements which even if you do it for a certain length of time, a great length of time, constantly will illude you and you will never, I say it quite advisedly, never be satisfied with the way you have done them or you can see them as they should be performed and you or anyone else performs them. This I say is the value. It is a value which is inherent with All and Everything. It is that, as you know, is a book when you read it you get something; you read it again, you get something; you read it again, you get nothing; you read it again you get something. It is a book that constantly uncovers new treasures because that is in it and it is, of course, inexhaustable because almost I would say, it is infinity in a certain, I don't dare to call it a nutshell, but within a certain confines of a book and when one starts to discover what is the limitlessness of it, then you understand the depth and in that depth you lose yourself. This is a beautiful thing to have this because there are very few pieces of literature of that kind and that is why for instance Orage calls it scripture. It is the value of scripture. It is something that is at the present time I am quite certain not acknowledged as such by the general public but maybe fortunately they don't know a thing about it and they have all kind of preconceived notions about what is literature which is neither here nor there. But it is a book that ultimately I believe can be compared to any literature. It will be compared to the Mahabharata; it will be compared to the Bible; it will be compared to the ; it will be compared to the Koran; it will be compared to many Jewish books like or like or even the Torah; even the Vulgate from the Roman Catholic. All of that is on the same kind of a basis as such books and that is where All and Everything in my opinion belongs. It is inexhaustable. It is for that reason constantly could be a companion.

It is something that will give you at any time in different situations in which you are something that you could really take home with you, that you could ponder about and take care of for yourself, try to digest it. And I say it also will continue to illude you. As far as the music is concerned which accompanies the movements and also the music of Gurdjieff as being played by a few people, primarily de Hartmann, that, of course, is affecting ones emotional center and it is exactly the same kind of principle that is involved. The unusualness, the unexpectedness, the combination of sounds in a certain way, sometimes extremely simple, certain rhythms which are maintained all throughout because much of that music belongs to drums, to certain simple instruments as they have them in the near East or where they still have them in the Eastern primitive people. It is still as close to life as making the sounds as representing forms of life, partly as they appear in nature and partly as they are by a combination of man who understands certain forms in nature then producing something that becomes art. For that reason that it is again unusual, it is again inexhaustable; you will never tire of it. You can hear too much of it at one time because then you get tired and when you hear it again it will be new. When you try to understand it, you won't be able. When you try to feel it, you have to have emotion. Your ordinary feeling will not carry you far enough. When you have emotions in your heart, something can be struck and that what is then in such music with rhythm, with tonality, with timbre, with something that is, I would almost say, not entirely there even in the notes but as a combination of all of these things together when it may be played by someone who really understands it, that then certain things in your heart, your heartstrings are touched and that vibration that really makes your life in your heart perhaps not bearable all the time but at least it will be notices in such a way that you will not forget it. As I say, we will not reach these kind of things that are more or less ideal. We will try in a very simple way to do just a simple movement with very simple music the way I believe that it still belongs to the Obligatoires and not diluted with a little bit

of personal interpretation and we'll do it simply in a way by let's say two or three or four or five and add to it as we go along. I am not in a hurry. And there is no such necessity of having big classes. And we never, I assure you, never will perform for any one else. It stays within our group. It stays entirely on the basis of learning and for that reason all of us will learn including those who might be in charge, temporarily, maybe one, maybe another, maybe those who have the time, maybe those who have an insight and I've asked as you know Drid to help with that because she has a very definite realization of what is a body and we will sometimes talk about that. I think it is necessary for many of us to understand what the body is really made of but of course as you know it has not much to do with the movements because whenever one studies the body one becomes a little identified with it. With a movement one should not be identified at all. ^{only} It should be a relationship between the body and the mind/and that what is the movement as force is only furnished by that what is ones wish to do them right. So you see I want to say this. This Sunday we will start a little bit with that. As soon as we can we will do it here in New York. We'll try to get a piano. I hope there will be something coming fairly soon. And if we cannot have the

piano which of course is better, we'll start with the other piano which we have there as you know. So I wanted to say that to you. And particularly for those who afterwards might find out that we have started a little and who for this particular Sunday cannot come. Don't feel that it is something that excludes you. We will repeat it, it will come again. There is no reason not to repeat it because the simplicity of it will allow us to repeat it time and time again since it's as I said inexhaustable and it will be all the time as long as we are interested in work the Obligatories will always be the fundamental starting of the movement. In exactly the same way as work in life and in whatever conditions we may meet always is based on the simplicity of the ABC of the observation, of the impartiality, of the simultaneity. On one little bit of a

scale of a series of three. Or on a little larger scale. Observation with everything it involves; participation and a certain form of experimentation. Also again the triad as represented by do re mi of a certain octave and again after the development of an emotional body which in its sol la si, again a triad, is represented by aspiration as sol, inspiration as la and silence, which sometimes I am sure you don't understand, as si of that octave. Parallel again with the do re mi of intellectual which is exactly the same as what I said a little while ago as ^{observation,} participation and experimentation. Now it is not easy for you to understand that experimentation and silence goes together. I'll explain it because if you see the parallelism between these two so-called bodies, two octaves, si comes at the same as experimentation. Experimentation requires for oneself a unity within, which unity is helpful in directing that whatever the body and, to some extent, whatever ones feelings one wants to give experiment to and if one wants to experiment correctly, it is necessary that this unity within oneself is in absolute equilibrium. I call this now absolute because it's the only word that I could use to distinguish it from any kind of an existence. The absoluteness consists in this unity in man in the way he is then always and everywhere and that that what is ^{he} really as he is and should be without disturbance. This is called silence. This is silence within. This is the ultimate for man on earth to reach before he has ~~the~~ possibility of leaving earth. This is the possibility when silence of that kind is understood it will produce in man a possibility of sending emotional energy--an extra amount of emotional energy over to the intellectual body at the point fa and then the experimentation will change into the creation of conditions in which one will intentionally suffer for the sake of work. So that will be this Sunday; it will be as soon as we can in town and I hope we will have many times, when exactly I do not know what is the best time and most convenient for some, we'll have to find out, but we'll work and work like that until the middle of June. Then there will be a little

freedom and I hope in August we will start again. It depends who is there and what we can do. To our work together.